

U. S. ART RALLIES TO MEET U. S. NEEDS

the aged are left, and they are rapidly dying off.

War Has Opened America's Eyes

The American-born children of these artisans were loath long before the war's outbreak to undergo the rigorous apprenticeship that made their forebears expert. Had there been no world war, our factories and mills would have been forced as in the past to continue to import designers and art artisans as they did German dyes. For, blind to the undeveloped wealth of our native resources, to the native talent lying fallow or going to seed for want of encouragement, intelligent, technical education or market, the American manufacturer, merchant, buyer, enamored as of old of the European outing in quest of designs and models—an outing that had become institutional—would doubtless have continued to enrich Old World coffers to the atrophy of American art or initiative.

How New York manufacturers, designers, artists, students and instructors are being brought in closer working touch with each other and the market's demand, the first "out of town drive," scheduled to begin this week (May 16), demonstrates.

"Made in U. S. A." is the drive's war-born slogan. The Art Alliance of America, organized in 1914 "to raise the standard of efficiency of industrial design by putting the right manufacturer in working touch with the right designer," is its clearing house. Miss Florence N. Levy, general manager of the Art Alliance, of which Mr. W. Frank Purdy of Gorham's sculptural department, is president, Mrs. Ripley Hitchcock and Mrs. John Henry Hammond, vice-presidents, will be envoy extraordinary of this unique industrial art mission. Its itinerary will cover the mid-West—Buffalo, Pittsburgh, Cleveland, Chicago, Grand Rapids and Detroit. To the American Federation of Art in annual session at Detroit on May 23 the result of the tour will be summarized.

Complete Collection of Designs and Fabrics

Like the oldtime "drummer," Miss Levy will be armed with a sample trunk! To the chamber of commerce, art school, museum of art and public schools of each city visited its contents will be disclosed, accompanied by an informing talk. The samples include prize-winning designs and "honorable mentions" selected from Art Alliance Gallery exhibits of the past two years.

Aside from designs in wash drawing or ink, there is a goodly array of textiles manufactured from them—in silk, foulard, chiffon, voile, cottons; hand-painted textiles, batiks, hand-wrought embroideries. The various stages through which the paper design passes before its conversion by machine into the finished fabric ready for market are not the least illuminating "properties" of this pioneer personally conducted art industrial show.

Liberty Bond posters awarded prizes in the recent Art Alliance exhibit; graphic arts reproduced from designs sold through the Alliance to manufacturers; boxes, bottle containers and trade labels largely inspired by firms seeking South American markets for their products; place cards and costume illustrations are among the samples. Hand-made toys and crafts selected from current exhibitions in the Natural Museum of History of the art in Manhattan, the Bronx and Brooklyn, the latter now on exhibition in the Brooklyn Museum of Art, are included. This is the elementary school work, to encourage which Mr. Albert Blum offered \$450 in prizes—a duplicate of



A negligee with decorations from the Dark Continent

\$25 for every scholarship founded by the School Art League.

Will Wear U. S. A. Gowns

Never was the time riper for American art in the industries—riper for the spread of the gospel of art industrial training. Never the need more urgent if America is to hold her own with the Old World in competition for the goods of South American countries.

War has forced every manufacturer and crafter to make an inventory of his own and the country's undeveloped resources.

"When I found my staff of Paris designers whom I had employed there for years had gone to the front, leaving me high and dry," said Mr. Albert Blum, treasurer of the United Piece Dye Works, "I suddenly realized what a laggard and a slacker I had been. I am three-fourths French and one hundred per cent American! I resolved to come home and do my 'bit' by helping to open opportunity to native talent in every line of the industrial arts; to educate it to express itself and develop its individual enrichment and the prosperity of American manufacture."

It is this resolution, born in Paris the first year of the war, that has crystallized into what is now known as the "Blum Movement."

Through a tentative textile exhibit in the Metropolitan Museum of Art, an exhibit assembled by M. D. C. Crawford, of "Women's Wear," the textile expert of the American Museum

of Natural History, and fostered by Mr. Albert Blum, the Art Alliance came in touch with the latter and secured the exhibit for display in its

A house coat such as the Siberian Koryaks hunt in

At bottom—On the left is a dinner gown with a girdle from the Goajiro Indians of Venezuela. On the right is an evening gown with head tassels like the buckskin thongs of North Dakota.

gallery. There many of the designs were sold to manufacturers.

Must Meet All Market Conditions

This "Made in U. S. A." movement is not confined to textiles. "I would have America a technically trained competitor in every marketable article in which art is a factor," said Mr. Blum. "We have here everything but art education, technical training. In the latter we are lamentably behind Europe. Now it's up to us to intelligently train the rising generation to meet market conditions if we would successfully compete with the Old World, especially in opening up trade in South America."

Government call for 2,000,000 boys to go to the farm if food is to win the war is no less imperative than the enrolment of a like number of boys and girls in industrial art training if the United States is to be a commercial winner after the war. Economists would scour schools and homes of the country for children of promis-

ing talent. They would then provide each with the art technical training that has made France a world leader. The trouble with our gifted youth, they maintain, is that ability early displayed is too often forced by home conditions into the factory for the wage. Put to machine work at the most impressionable age, they are too apt to stunt their creative talent. Scholarships in every community after the manner of the scholarships established by the New York School Art League would tend to avert this calamity. Fortified by scholarship money, youth would escape the factory until assured the foundation of sound technical training.

Paul Poirét Leader in Paris

Paul Poirét, the world-famous costume designer, is credited with the introduction of this elementary work into the public schools of Paris. Five years ago Poirét founded near the rue des Capucines the Ecole Martin. This school is attended by talented children from ten to fifteen years, picked up anywhere. Poirét paid each pupil half a franc a day to attend. He furnished them with paint, brushes, crayons, textiles, and bade them "go to it." At 4 o'clock each day Poirét criticised the day's work hung on the wall for his inspection.

"What's a good design. Who made it?" he would ask.

"Oh, that's Marie's or Joan's," chorused the class.

To the best work in line or color he awarded a franc.

From this "go as you please" school he is reported to have gathered fresh, original ideas which he manufactured in his workrooms into salable articles to stock his shop—"Boutique Martin." For originality seek untrammelled youth, is his credo. The younger America, unlike France, has children galore, but where are the schools to give them technical training in the industrial arts?

The Metropolitan Museum of Art in its effort to bring manufacturers, designers, artisans and the public, particularly the foreigners, in closer touch with its treasures, investigated in 1915 the industrial trainings available in New York City for artists and artisans. It discovered that there are about two-thirds as many students as workers in greater New York, while in the whole United States there are only one-third as many students in artistic professions as there are men and women actually engaged in the work.

New York has over one hundred schools in which art in some form or other is taught. The night schools, of which there are seventeen, are confined largely to draftsmen. Only one art institute calls itself a school of applied design, while design is taught in all except four purely academic.

"A costume manufacturer" to quote M. D. C. Crawford, textile expert and pioneer in the discovery and development of native designers, "does not hesitate to pay his head designer fifteen or twenty thousand dollars a year. Our makeshift industrial art schools employ for the most part teachers who to eke out a living are too often forced to pot boilers. Rarely do they know anything of the factory side of an art industry. It's the twenty thousand dollar men that are needed in every department of an industrial art technical school if world-awakening results are to be achieved."

Textile Industries Setting the Pace

Textile industries are now in the vanguard, as they have been in the past, in precipitating in New York city the "Made in U. S. A." idea, which centres round the American museums of art and natural history. Leading fabric and ribbon manufacturers are for the most part men of vision. They set the pace for the country. They spend money, time and skill in seeking

Imitating Indian pottery from the American Southwest.

out and developing native designers. Few silk or ribbon houses on Fourth or Madison avenue are without designers employed to originate or put original designs, purchased from "free lances," into workable shape for the looms.

Screened from buyer or public, their presence is little suspected. War continues to precipitate women to the fore in textile and costume design. How they are meeting the situation is destined to make a stimulating chapter in the history of our industrial art renaissance, or rather renaissance.

One gifted woman designer, discovered through an Albert Blum prize contest, is now in the employ of a leading silk house. More artist than technician, she found association with fellow workers under clock surveillance an inspiration killer. Conscious that she was turning out poor work, she pleaded to be released.

"Work in your studio," said her employers. "We don't care where or how you work so we get your designs."

Stage Contributes to Costume Art

Unlike the French stage, America's ante-bellum theatrical stars have contributed little or nothing original or distinctive to fabric or costume art industry. It remained for Leonore Ulrich unwittingly to exploit to manufacturer and designer's profit a "Made in U. S. A." gown. Edna Hartman, a young art craftsman of local training, originated and executed in silk batik the shimmering red gown worn by Miss Ulrich in "The Tiger Rose." On silk chiffon in her own dye pot Miss Hartman worked out her design. Its beauty in line and color arrested a "first night" who happened to be a technician of a progressive silk house. He learned how the actress secured the fabric and bought the design from Miss Hartman for \$250. Before the design was ready for printing on indestructible voile to meet success in the market the silk house expended close to \$100,000 in developing it. One trained expert spent a week in redrawing the design. A engraver and chemist labored a month in color and printing experiments before the design was ready for the machine.

Unique in the industrial art awakening is the Monthly Journal of the American National Museum of Art's publication of a timely fashion article, that the modern costumes reproduced inspired by the museum's primitive documents, are largely the work of women designers and were executed by local manufacturers, wholesale and retail, and are being exploited to-day by leading merchants throughout the country.

HOW CAMDEN SET THE WORLD'S RECORD FOR SHIP BUILDING

By Theodore M. Knappen

CHARLES M. SCHWAB says that the launching of the Tuckahoe last Sunday was the hardest blow that has been struck at the German Kaiser in many months.

Few events in these months crowded full of events have so thrilled the American people.

There isn't a single shipyard in America that has not been overwhelmed by the news of the launching of a great steel ship in twenty-seven days.

The thing seems incredible. It is so far separated from the nearest rival that it is in a class by itself. There is nothing to compare it with.

There were no predictions, no preliminary "Creeling," no premature boasting. At first it was thought that the launching would be on Wednesday. Then came word to the Shipping Board that three days would be chopped off the time.

It was unbelievable. The Tuckahoe was built in less than a month by the New York Shipbuilding Company without retarding other work. Moreover, it was built without tremendous exertion and without any brilliant individual or gang feats. The Tuckahoe is the product of thought and steady, continuous work. Of team work. The average daily drive of rivets was about the same as the daily average of the yard, namely 320 per gang. Riveting gangs in the New York shipyard have driven as high as 2,276 rivets in a day, whereas the best day's work of a gang on the Tuckahoe was 1,300.

The success of the Tuckahoe has demonstrated that the slow progress on most ships can be greatly improved by the management. Visitors to shipyards are continually impressed by the deliberateness of the men. They do not often see that intense and feverish haste that they like to associate with such a critical war job as building ships—the common denominator of all war effort, as Bainbridge Colby of the Shipping Board says.

The work on this ship was laid out by days. Such things were to be done on such days. The gangs had a definite schedule to work by. They knew definitely whether they were doing their part on time or not. Knowing just what was required of them at and in a given time, they could plan the appropriate disposition of their own efforts.

Then the material was laid out in order. No time was lost looking for or waiting for parts.

The Tuckahoe achievement is especially valuable as an object lesson because there was nothing artificial about the method of construction. Nothing was skimmed to make speed. Things were not left half done, to be finished when the boat had been launched. On the contrary, not only was all work done well and thoroughly, but a considerable part of the work that is ordinarily left for the outfitting dock was done while the boat was on the ways. Not unusually boats that

are launched in record breaking time take a correspondingly long time for completion. It is estimated that it will take only ten days to make the Tuckahoe ready for sea.

When the triumph of the Tuckahoe is pointed out to shipbuilding gangs elsewhere it will be impossible for them to say that there is about as much analogy between her and other building ships as between an ordinary, everyday, pay-its-way farm and an experimental college demonstration plot.

Heretofore sixty days has been considered the ultimate in ship launching. The schedule of the chief stages in the progress of the Tuckahoe is as follows:

Keel laid April 8.

Four days later double bottom was completed.

Six days later frames and bulkheads were erected and portion of shell plating finished.

On seventh day stern frame was in place.

On fourteenth day boilers were put on board.

On twenty-first day stern post was bored and stern tube put in place.

On twenty-second day masts were stepped and engine installation begun.

On twenty-fourth day funnel was put in place.

On twenty-sixth day machinery was all in and engines completely installed.

From the twenty-sixth day to launch the time was occupied in putting on finishing touches.

When the Tuckahoe was started it was planned to build her to the launching stage in fifty days, which was con-

sidered enough of a reduction of the existing record of fifty-five days. Then forty-five days was fixed, then forty, then thirty and, finally, twenty-seven.

The yards that turned out the Tuckahoe, those of the New York Shipbuilding Company, are among the best and most complete in America. This company is controlled by the American International of Hog Island fame, and it contributed to the American International Stone & Webster combination the special and technical

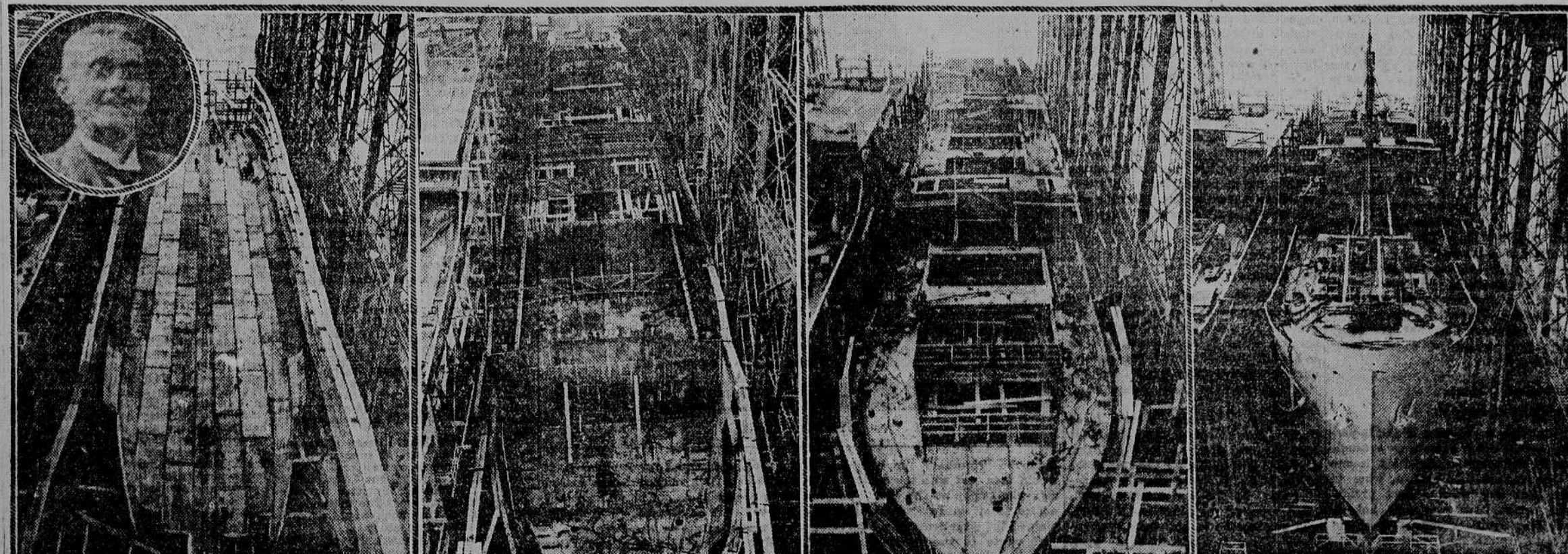
shipbuilding "know how" concerning which the senatorial investigating committee was so anxious to know whether it was worth 5 per cent. At the launching last Sunday some one remarked that if that was the kind of "know how"—the ship-in-twenty-seven-days kind—that the American International was using at Hog Island it would be cheap at 100 per cent.

There are those who say it is. Anyway, when last Sunday afternoon Admiral Bowles, after mentioning that the Tuckahoe builders were to get silver medals from the Shipping Board in recognition of their achievement, said that he expected that he would have the opportunity of giving Hog Island workers gold medals for doing better than twenty-seven days, the workers answered with a cheer that convinced the spectators that Hog Island will ere long startle the world with another shattered record in shipbuilding.

The New York yard does practically all of its own fabricating on the ground, and is in no sense a mere assembler of ships. It even builds its own boilers and engines. Even the woodwork is entirely done in the yards or on the ships. Practically nothing more advanced than sawed boards, rough castings and rolled plates enter the yards. There are ten miles of track in the plant, storage warehouses with 1,800,000 cubic feet capacity, electric and hydraulic power. There are five outfitting wharves and one wet slip, with one 100-ton overhead crane for outfitting purposes, one 35-ton travelling Gantry crane and two 40-ton locomotive cranes.

As time goes on and the new American yards are reduced to order, and the old ones learn how fast ships can be built when they extend themselves, there is no reason why the careful preparation that marked the Tuckahoe's birth should not be approximated everywhere. That means that the existing ways would be capable of turning out all of the ships that steel and equipment could be found for. If the Tuckahoe standard could be universally utilized it would mean 3,000 ships a year from American yards—or about 10,000 tons.

Remember that except for thirty shift men for thirteen days the Tuckahoe was built on one shift!



End of the first day—In the oval, Tom Mason, foreman on the job.

On the sixth day.

On the fifteenth day.

On the twenty-sixth day—she was launched the next morning.